

Sanders of Oxford
ANTIQUE PRINTS & MAPS



Roma·Aeterna

Piranesi·Rossini·Cunego

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Roma Aeterna: Piranesi, Rossini, Cunego.

Sanders of Oxford is pleased to present a showcase of fine etchings exploring the art, architecture, and antiquity of the Eternal City in Roma Aeterna: Piranesi, Rossini, Cunego. Bringing together the works of three great masters of architectural engraving, Roma Aeterna presents a fascinating snapshot of antiquarian Rome during the 18th and 19th centuries.

The eighteenth century was a period of intense artistic and antiquarian interest in the city of Rome. The city's archaeological and architectural legacy was a major source of inspiration for the emerging neo-classical aesthetic, and the monumental feats of Roman engineering surviving from antiquity were complemented with the lavish fountains, gardens, public spaces, and palaces of the Renaissance city. Wealthy Italian nobles and inquisitive grand-tourists vied with Papal agents for masterpieces of ancient sculpture, paintings by the Old Masters, and, increasingly, the many etchings and engravings of Roman Views that were issued by the Eternal City's printmakers.

It is with this backdrop that the work of Rome's most celebrated printmaker, Giovanni Battista Piranesi, must be viewed. Part of a circle of talented and extremely-well connected artists and dealers, Piranesi was the consummate salesman. His printworks on the Strada Felice produced not only Views, but catalogues of architectural details, designs for fine furnishings, and archaeological works that were so meticulous and specific as to be worthy of serious antiquarian study in their own right. To supplement his prolific printmaking, Piranesi bought and sold antiquities, restored fragments of ancient marble, and even created new sculptural works in the antique style he so admired. The backing of Popes and British Peers, combined with a number of lucrative friendships with men like Gavin Hamilton and Robert Adam, meant that by his death in 1778, Piranesi had become one of the best known and most desirable printmakers of the eighteenth century. This catalogue presents a selection of plates from his various archaeological and antiquarian works, providing a captivating survey of the artist's many and varied interests and talents.

By the end of Piranesi's life, interest in Roman antiquity had never been stronger, fed in no small part by the activities of the artist himself. British demand for classical sculpture, art,

and architecture was now matched with an irrepressible zeal for archaeological and antiquarian enquiry. Monuments of the classical period were being explored, excavated, and meticulously documented with ever increasing frequency, so that by the beginning of the nineteenth century, many of Rome's monuments looked drastically different from their appearance in Piranesi's day. It is an interesting exercise therefore to compare the series of plates etched by Luigi Rossini between 1819 and 1825 to those created by Piranesi in the previous century. Rossini's Views of the Forum in particular show the radical changes wrought on the landscape of Rome in the time between the two artists. In some cases, Rossini's Views provide the final record of monuments that have since been fundamentally altered or destroyed altogether.

The final four plates of this catalogue celebrate the rare series of Views of Italy executed by the engraver and painter, Domenico Cunego. A contemporary of Piranesi, Cunego is chiefly known as an etcher of figural scenes, but the plates of Roman ruins he executed after paintings by the French artist Clénisseau are a testament to his skills as an architectural artist. Unlike Piranesi, whose obsession with Roman models of architecture and engineering became more and more prominent in his work, Cunego's Views show a depth of human interaction and engagement with the monuments of the antique past that is often missing in the works of his famous contemporary. In the foregrounds of Cunego's ruins, peasants recline languidly in the shade of crumbling colonnades, washerwomen chat amicably as they hang clothes on the fallen cornices of once-great temples, and the ubiquitous gaggles of grand-tourists animatedly survey the remnants of the Eternal City.

Piranesi

Giovanni Battista (also Giambattista) Piranesi (1720 – 1778) was an Italian artist famous for his etchings of Rome and of fictitious and atmospheric "prisons" (the *Carceri d'Invenzione*). He was a major Italian printmaker, architect and antiquarian. The son of a Venetian master builder, he studied architecture and stage design, through which he became familiar with Illusionism. During the 1740's, when Rome was emerging as the centre of Neoclassicism, Piranesi began his lifelong obsession with the city's architecture. He was taught to etch by Giuseppe Vasi and this became the medium for which he was best known.

Piranesi's Works

The *Vedute di Roma* was Piranesi's most popular and best known series, celebrating the churches, monuments, ruins, bridges, fountains, and public spaces of the city of Rome. The immense popularity of the series meant that they were in constant demand, and Piranesi continued to reissue and add to the series from the 1740s until his death in 1778. The *Vedute* were particularly popular with British grand tourists, and had a profound effect on the British neoclassical movement. Demand was such that the series was reprinted numerous times after Piranesi's death, including two Paris editions published by his sons, Francesco and Pietro.

The *Antichità Romane* ('Roman Antiquities') was Piranesi's largest, and in many ways most ambitious, series of etchings, comprising 250 plates published in 4 volumes. Unlike the *Vedute di Roma*, the *Antichità Romane* is chiefly interested in small details, though the views of principal monuments in this work are no less aesthetically pleasing than the *Vedute*. Piranesi's agenda as an architect, namely the revival and emulation of classical Roman models, is immediately apparent in his meticulous recording of Rome's architectural and archaeological heritage. As a result, the *Antichità Romane* became a critical resource for antiquarians and academics. Piranesi's detailed explanations of Roman feats of engineering challenged the emergent argument for the superiority of Classical Greek models in art and architecture.

Piranesi's *Il Campo Marzio dell'Antica Roma* was an ambitious attempt to document and study the extant Roman remains on the Field of Mars. An excellent illustration of the artist's talents as an architect and antiquarian, the work included maps of the area, views of principle monuments and ruins, as well as detailed illustrations of archaeological objects and fragments. Published in 1762, the *Campo Marzio* was dedicated to Piranesi's fellow architect, Robert Adam.

The *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio. Batt. Piranesi* was published in two volumes in 1778, and collected together a range of single plates that Piranesi had issued over the preceding decade. As the title suggests, the work was a collection of detailed drawings of vases, funeral monuments, and various ornaments, intended as much as a seller's catalogue as an exercise in antiquarian illustration. Piranesi's collaborations with notable dealers of antiquities like Gavin Hamilton and Thomas Jenkyns meant that his skills as a restorator, decorator, and dealer in his own right were in high demand. Many of the antiquities featured in the *Vasi, Candelabri, cippi...* made their way into the collections of British grand tourists, as the dedications on the plates suggest.



1. *Veduta della Basilica, e Piazza di S. Pietro in Vaticano*

Giovanni Battista Piranesi

Etching

Presso l'autore a Strada Felice nel Palazzo Tomati vicino alla Trinita de' monti, A paoli due e mezzo.

Piranesi del. scol. [Rome, c. 1775]

Image 380 x 535 mm, Plate 400 x 540 mm, Sheet 490 x 638 mm

A view of St. Peter Basilica and Piazza in the Vatican, with coaches and fountain in the foreground, from the *Vedute di Roma*. This was the first plate of the series, and was undoubtedly chosen because of the patronage Piranesi had received from Pope Clement XIII. The following plates in the series were views of the other three Papal Basilicas: St. Paul outside the Walls, St John Lateran, and Santa Maria Maggiore. The view is a particularly lively one, with crowds of people and coaches crowding the Piazza and colonnades.

St Peter's Basilica is the largest church in the world, one of the holiest sites in Roman Catholicism, and the site of St Peter's tomb. The current structure replaced the old St Peter's Basilica, built by the Emperor Constantine in the 4th century AD. It was complete in 1626 in the Renaissance style, to a architectural plan designed by Bramante, Michelangelo, and Bernini. Alongside the ruins of Roman monuments, Rome's churches were an equal source of inspiration for artists and architects on the grand tour. In addition to its size, scale, and furnishings, St Peter's also boasted the collections of art and archaeology housed in the Vatican museums, which were a major attraction for Piranesi's clientele.

Hind 3. iv/vii (4th Rome edition, printed towards the end of the artist's life), Wilton-Ely 136, F787, C687.

Condition: Good clean impression with pressed vertical centre fold.

[31276]

£2,000



2. Veduta della vasta Fontana di Trevi anticamente detta l'Acqua Vergine.

Giovanni Battista Piranesi

Etching

Si vendono da Gio. Bouchard in Roma presso S. Marcello sulla via del Corso. Piranesi del. sculp.
[Rome 1751]

Image 380 x 542 mm, Plate 400 x 545 mm, Sheet 508 x 690 mm

Inscription reads: *'Architettura di Nicola Salvi.'*

A view of the Trevi Fountain from the *Vedute di Roma*. This view of the fountain was engraved while the bas-reliefs and sculptural pieces were still being completed. As such, this plate features a number of small differences from the monument as it appears today, most noticeably in its depiction of the statue of Neptune at centre. In later printings, the statue's right arm is raised rather than by his side.

The Trevi Fountain was commissioned by Pope Clement XII in 1730, to replace the former fountain with a grander one in the Baroque style. The water for the fountain draws upon the Aqua Virgo, a Roman aqueduct that once supplied the Baths of Agrippa. The 'Trevi' of the fountain's name refers to its position at the crossing of three roads.

Hind 19. ii/vii (2nd Rome edition), Wilton-Ely 145, F797, C717.

Condition: Good clean impression, light foxing and staining to margins from previous mount, water stain to top left margin, not affecting plate or image.

[36855]

£2,300



3. *Veduta del Ponte Salario*

Giovanni Battista Piranesi

Etching

Presso L'autore a Strada Felice nel Palazzo Tomati vicino alla Trinina de monti. A paoli due e mezzo.

Gio. Batta. Piranesi F. [Rome 1754]

Image 382 x 610 mm, Plate 405 x 620 mm, Sheet 535 x 700 mm

A view of the Salarian Bridge from the *Vedute di Roma*. The bridge was probably constructed during the 1st century BC, though the distinctive fortified tower was not added until around the 8th century AD. The bridge takes its name from the Via Salaria, the main Roman road to the Adriatic Coast. Piranesi's view of the bridge is important, as barely 40 years later, the balustrade and dedicatory inscription were torn down by invading Napoleonic troops, and in 1829, the tower was demolished. The rest of the bridge was dynamited in 1867 and a new bridge constructed.

Hind 31. ii/v (2nd Rome edition), Wilton-Ely 180, F744, C739.

Condition: Clean and bright impression, light dirt build-up and creasing to margins, not affecting plate or image.

[36853]

£2,000



4. *Veduta del Campidoglio di fianco*

Giovanni Battista Piranesi

Etching

Presso l'autore. Piranesi F. [Rome 1775]

Image 400 x 684 mm, Plate 410 x 690 mm, Sheet 485 x 745 mm

A perspective view of the Capitoline Piazza from the side of the cordonata, from the *Vedute di Roma*. The principal buildings and statue groups, including the equestrian statue of Marcus Aurelius, the trophies of Marius, the colossi of Castor and Pollux, the Palazzo Senatorio, and the Capitoline Museum, are numbered and described.

The Capitoline Hill was the ancient citadel of the Romans, and the site of the Temple of the Capitoline Triad of Jupiter, Juno, and Minerva. In the Medieval period, the Capitol became the seat of the Senate and government of the Roman *commune* with the building of the Palazzo dei Conservatori and the Palazzo Senatorio. In the mid-sixteenth century, the area was redeveloped along a plan devised by Michelangelo. A third building was added, the Palazzo Nuovo, and a grand staircase built. Along with the Vatican, the Capitoline Museum held the greatest collection of antique sculpture in the world, providing visiting grand tourists with a wealth of inspiration for their own antiquarian ambitions, and boosting demand not only for Piranesi's etchings, but also for the sculptural and architectural works he sold from his workshop on the Palazzo Tomati.

Hind 39. iii/v (3rd Rome edition), Wilton-Ely 189, F747, C761.

Condition: Pressed vertical centre fold. Otherwise a good clean impression with full margins.

[31278]

£2,000



5. *Veduta di Campo Vaccino*

Giovanni Battista Piranesi

Etching

Presso L'Autore a Strada Felice nel Palazzo Tomati vicino alla Trinina de monti. A paoli due e mezzo. Piranesi del. Sculp. [Rome 1775]

Image 370 x 590 mm, Plate 400 x 595 mm, Sheet 480 x 670 mm

A view of the Roman Forum, from the Capitoline Hill, from the *Vedute di Roma*. The inscription space includes a detailed key, numbering and explaining 15 principle monuments in the view, many of which received dedicated plates of their own in the series. Amongst these are the so-called Temple of Jupiter the Thunderer, the Arch of Septimius Severus, the Temple of Antoninus and Faustina, the Arch of Titus, and the Colosseum. Archaeologically, this view is important as it shows the Roman Forum before systematic excavations cleared away much of the alluvial silt that had built up there over the last millenium. The plate's title, *Campo Vaccino*, is in reference to the fact that the disused valley had long been used as a field for grazing cattle. Many of the houses that border the Forum, some of which are built onto the sides of its monuments, have also since been removed.

The Roman Forum was the principle social, administrative, and economic heart of the ancient capitol. The Forum valley was originally a flood plain between the Capitoline and Palatine hills, which was drained in Rome's early history. Unlike many of the planned Fora built in the imperial period, the Roman Forum grew organically and as a result, its buildings are an architectural and artistic amalgam of many different eras. The forum was the site of most of Rome's principle public ceremonies, including elections, triumphs, speeches, criminal trials, and even, on rare occasions, executions and public funerals.

Hind 40. iii/vi (3rd Rome edition), Wilton-Ely 148, F803, C766.

Condition: Pressed vertical folds, light foxing to margins and top edge of sheet, not affecting plate or image. Hind watermark No. 3.

[36927]

£1900



6. *Veduta del Tempio di Cibele a Piazza della Bocca della Verità*

Giovanni Battista Piranesi

Etching

Piesso L'Autore a Strada Felice vicino alla Trinità de monti. A paoli due e mezzo. Piranesi Archit. dis. ed incise. [Rome 1758]

Image 370 x 590 mm, Plate 400 x 595 mm, Sheet 480 x 670 mm

A view of the round temple near the Church of Santa Maria in Cosmedin and the Piazza of the Bocca della Verità from the *Vedute di Roma*. The temple was variously labelled as having been consecrated to Cybele, Portunus, or Vesta, until correctly identified during the Napoleonic occupation as the Temple of Hercules Victor. Piranesi's view shows many of the medieval features of the building that have since been removed.

The Temple of Hercules Victor was built at some point during the 2nd century BC, possibly by Lucius Mummius in celebration of his victories in Greece. The circular pattern is unusual for a Roman temple, and the main reason for its enduring identification as a Temple of Vesta. In the twelfth century AD, the surrounding colonnade was built in and the temple was converted into the Church of Saint Stephen of the Carriages, complete with a small bell-tower.

Hind 47. u/v (2nd Rome edition), Wilton-Ely 183, F820, C742.

Condition Pressed vertical centre fold, insect damage to margins, two repaired sections of insect damage to top margin. Hind watermark No. 3.

[36877]

£1100



7. *Arco di Settimio Severo*

Giovanni Battista Piranesi

Etching

Presso l'Autore a Strada Felice nel palazzo Tomati vicino alla Trinita de monti. A paoli due e mezzo.

Piranesi Architetto fec. [Rome c.1775]

Image 350 x 580 mm, Plate 375 x 590 mm, Sheet 520 x 755 mm

Inscription beneath title reads: *Nel mezzo di questo passata l'antica l'ia sacra che portava i Trionfi in Campid o* 'Through which passed the ancient Via Sacra that brought victors to the Capitol.'

A perspective view of the Arch of Septimius Severus in the Roman Forum with the Church of Saints Martina and Luca on the right, from the *Vedute di Roma*. In addition to the two central monuments, the ancient Mamertine Prison, the Church of Santa Maria in Aracoeli, and the approaches to the Capitoline and Palatine are numbered and described. In Piranesi's time, flooding from the Tibur had buried much of the Forum in alluvial soil, and the arch is buried so deeply that the smaller apertures on each side of the main passage are almost impassable.

The Arch of Septimius Severus was dedicated in AD 203 in celebration of the emperor's Parthian Wars. The arch effectively filled one of the last remaining sections of vacant land on the Sacred Way, ensuring that Septimius' arch was the last triumphal monument a triumphing general would see on his way up to the Capitol. The arch was richly decorated with relief sculpture, including a number of scenes featuring the emperor's sons, Caracalla and Geta. Caracalla ordered the removal of Geta's image after engineering his assassination in AD 212.

Hind 54 iii/vi (3rd Rome edition, printed towards the end of the artist's life), Wilton Ely 165, F809, C768.

Condition Pressed vertical centre fold, professionally repaired tear to right edge of sheet in margin not affecting image. Otherwise a good clean impression with full margins.

[32224]

£1,900



8. *Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyre.*

Giovanni Battista Piranesi

Etching

Presso il medesimo Autore nel palazzo del Conte Tomati a Strada Felice, vicino alla Trinità de Monti.

[Paris 1800-1807]

Image 472 x 692 mm, Plate 475 x 695 mm, Sheet 547 x 745 mm

A view of the Pantheon, today the Roman Catholic Church of Santa Maria ad Martyres, from the *Vedute di Roma*. Piranesi's view shows the building as it appeared in his own time, with the Renaissance-era twin bell-towers and wrought-iron colonnade gulls that have since been removed from the temple's facade.

The Pantheon was commissioned in the late first century BC by the Roman general Marcus Agrippa, as part of the redevelopment plan of the Campus Martius carried out during the reign of Augustus. Piranesi's attribution to Agrippa is slightly erroneous, as the building as it appears in his engraving was a rebuild carried out by Hadrian, after the previous incarnation, built by Domitian, was destroyed in a fire. The name of the temple derives from the fact that it was dedicated to 'all the gods.'

Hind 60. iii/v (1st Paris edition), Wilton-Ely 193, F761, C754.

Condition Good rich impression Margins folded with small tears at top and left, not affecting plate or image.

[36854]

£1,800



9. *Veduta della Piazza di Monte Cavallo*

Giovanni Battista Piranesi

Etching

Cavalier Piranesi del. e inc. [Paris 1800-7]

Image 470 x 705 mm, Plate 480 x 715 mm, Sheet 550 x 830 mm

A view of the Quirinal Palace and Piazza, with the statues of the horse-tamers seen from the back, from the *Vedute di Roma*. Unlike other plates in the series, which were updated before reissue, this second printing preserves the original 1773 view of the Quirinal Hill, before the redevelopment of the plaza and the addition of an obelisk undertaken during the period 1783-6.

The Quirinal Palace was constructed in 1583 as the summer palace of Pope Gregory XIII. Following the creation of the Kingdom of Italy, the Palace served as the residence of the royal family, and today is the principal residence of the Italian Presidents. It stands on the Quirinal Hill, a location which in Roman times was the site of the Temples of Flora and Quirinus, as well as the Baths of Constantine. The colossal statues of the Horse Tamers originally came from this bath complex, and were identified erroneously in Late Antiquity as the work of the famous Greek sculptor Praxiteles. The vernacular title for the Quirinal Hill at the time of Piranesi, the *Monte Cavallo* ('Horse Mountain'), alluded to these celebrated statues.

Hind 103. ii/iv (1st Paris edition), Wilton-Ely 236, F732, C709.

Condition: Light foxing to margins, pressed vertical centre fold. Otherwise a good clean impression with full margins.

[31277]

£1,900



10. *Veduta interna del Colosseo*

Francesco Piranesi

Etching

Franc. Piranesi disegno, e incise. [Paris 1788]

Image 460 x 680 mm, Plate 490 x 715 mm, Sheet 540 x 755 mm

An internal view of the Colosseum, one of only two engravings completed by Francesco Piranesi for the first Paris edition of the *Vedute di Roma*, the other being an internal view of the Pantheon. This view of the Colosseum retains a number of later medieval and renaissance additions that have since been removed from the monument, namely the ornate colonnaded niches around the arena floor and the large crucifix at centre that has since been moved to a side entrance. The crucifix, a memorial to the Christian martyrs who died in the Roman games, was set up by a religious order that occupied the northern arches of the ruin.

The colosseum was one of the most popular sights in the city of Rome for grand tourists, and demand for views of the monument was high. The overgrown ruins were dramatically picturesque, and the colosseum's history appealed as much to Christian pilgrims as it did to antiquarians. Constructed under the Flavian emperors Vespasian and Titus in the 1st century AD, the colosseum was the city's largest gladiatorial amphitheatre. The monument fell into ruin following the decline of the games after the ban on pagan festivals imposed by Theodosius at the end of the 4th century AD. It was gradually stripped of its facing marble, which was reused on many of the Renaissance-era structures in the city of Rome.

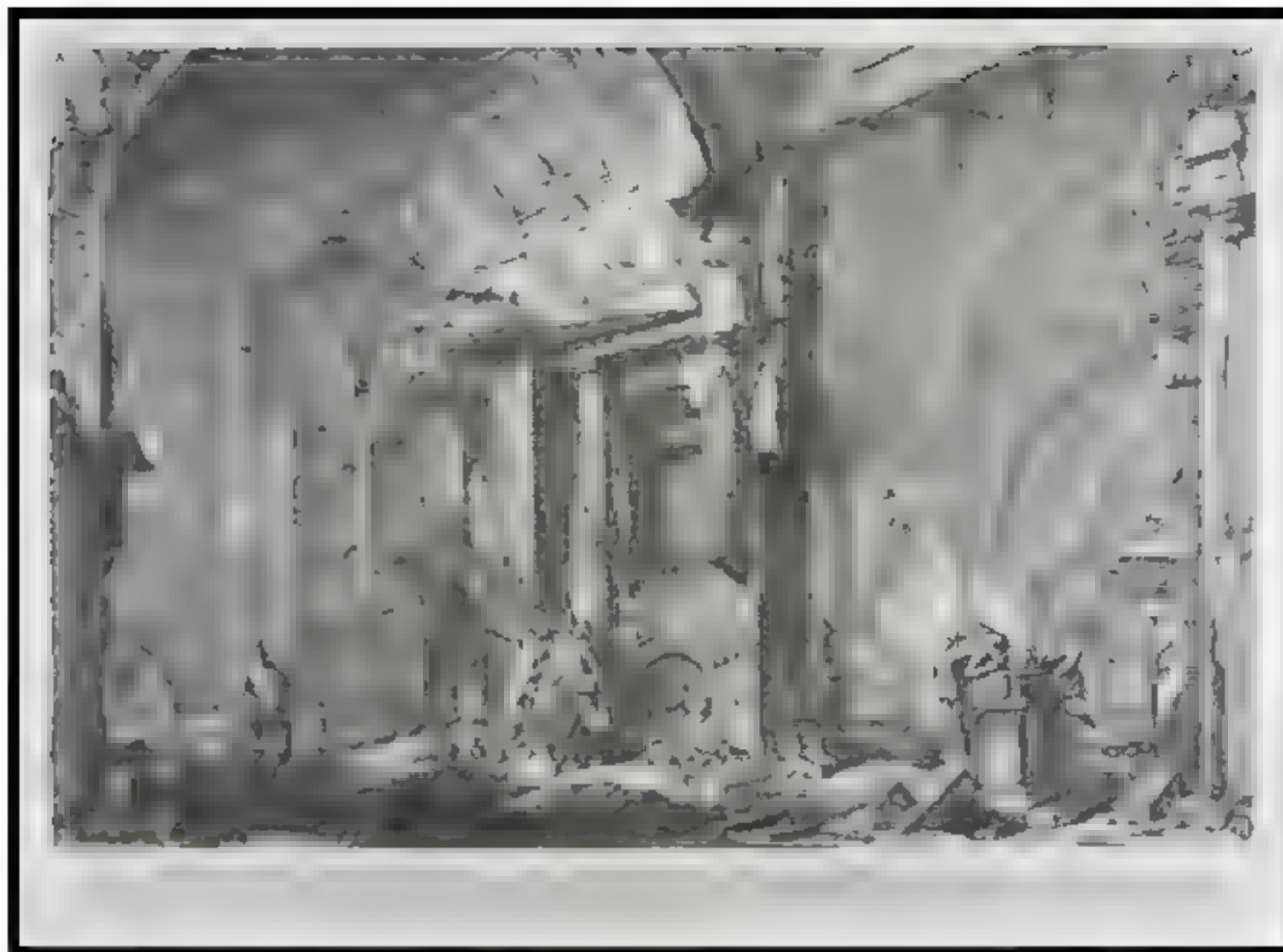
Francesco Piranesi (c 1756-1810) was an Italian engraver, etcher and architect who mainly worked in Paris. He was the eldest son of the famous etcher Giovanni Battista Piranesi (1720-1778), under whom he studied printmaking and architecture. By 1775, Piranesi was both producing his own work and assisting with his father's. Upon the death of Giovanni Piranesi three years later, he inherited his father's publishing house and was responsible for producing most of the later editions of his prints.

Hind 137 i/iii (1st Paris edition), F823 f., C785.

Condition: A very fine impression with full margins.

[30826]

£1,200



11. Veduta di altra parte della Camera Sepolcrale di L. Arrunzio...

Giovanni Battista Piranesi

Etching

Piranesi Architetto diseg. e scolp. [Rome, Bouchard and Gravier, 1756]

Image 392 x 590 mm, Plate 432 x 595 mm, Sheet 540 x 773 mm

Full inscription reads: "*l'eduta di altra parte della Camera Sepolcrale di L. Arrunzio, nella quale vi si veggono de' Sepolcri fatti alla maniera de' Colombaj, de' quali ogni uno contiene due Olle colle ceneri de' combusti cadaveri. Si puo credere che questa parte desse l'ingresso a qualche altra Camera piu cospicua, poiche oltre al vedersene chiari segni nelle rovine che la chiudono essa ancora e contraddistinta da architettionica distribuzione di Colonne et ha la volta divisa da vari compartimenti, e nobilmente ornata di finissimi Stucchi in campo di finte pietre di Porfido Gialloantico e c' eseguiti da mano eccellente, come ben lo dimostrano que' pochi guasti avanzi, che vi si scorgono. In questo sito parimente vi sono stati trovati Cippi, Urne, Sarcofaghi con dentro dei Cadaveri colla loro medaglia in bocca. Il Pavimento di tutta la Camera a qualche pezzo di avanzo, che ancor vi rimane e lavorato a mosaico con un disegno di ottimo gusto. A fianco sinistro della Porta la quale conduce dentro la Camera, vi si scopre porzione di Scala quasi del tutto rovinata, per dove anticamente nella detta Camera si calava.*"

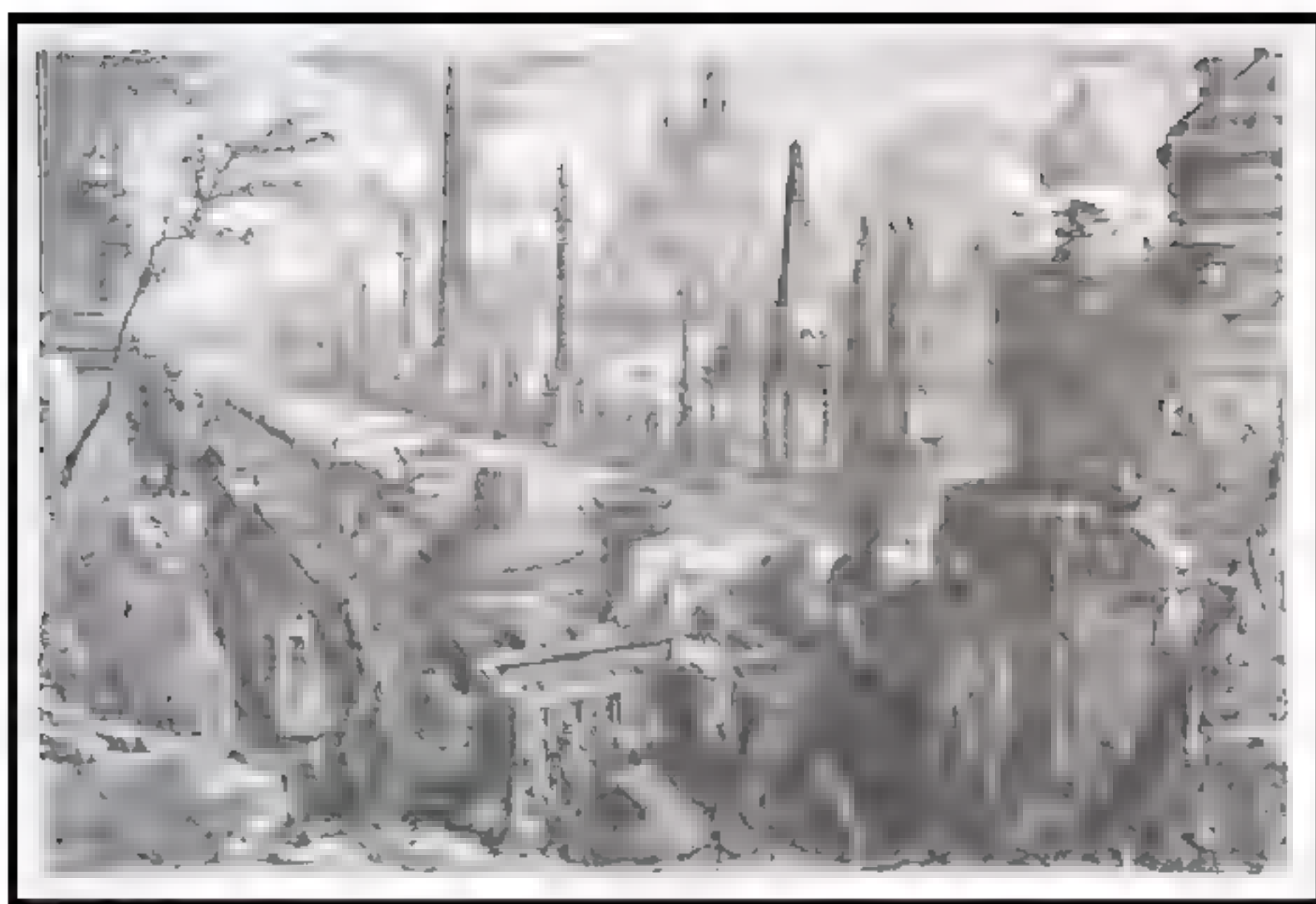
Plate X from the second volume of *Antichita Romane*, featuring a view of part of the tomb chamber of Lucius Arruntius, one of fourteen views of the tomb complex of the Arruntian family. The extensive descriptive text at the bottom of the plate explains that the tomb is arranged in the style of a *columbarium* with niches containing cinerary urns and sarcophagi, some of the latter containing corpses with coins or medals in their mouths. The rooms are richly ornamented with fine stucco work, and have been executed by hand to resemble fine stones like porphyry and gialloantico. The floors likewise are decorated in mosaics.

Wilton Ely 367, F232, C59

Condition: Excellent rich and clean impression with full margins. Pressed vertical centre fold.

[36860]

£1,600



12. ANTIQVVS CIRCI MARTIAL. CUM MONUM. ADIACENTIA PROSPECTUS AD VIAM APPIAM.

Giovanni Battista Piranesi

Etching

Gio. Batta Piranesi. inv. dis. e incise [Rome, Bouchard and Gravier, 1756]

Image 395 x 592 mm, Plate 400 x 598 mm, Sheet 468 x 625 mm

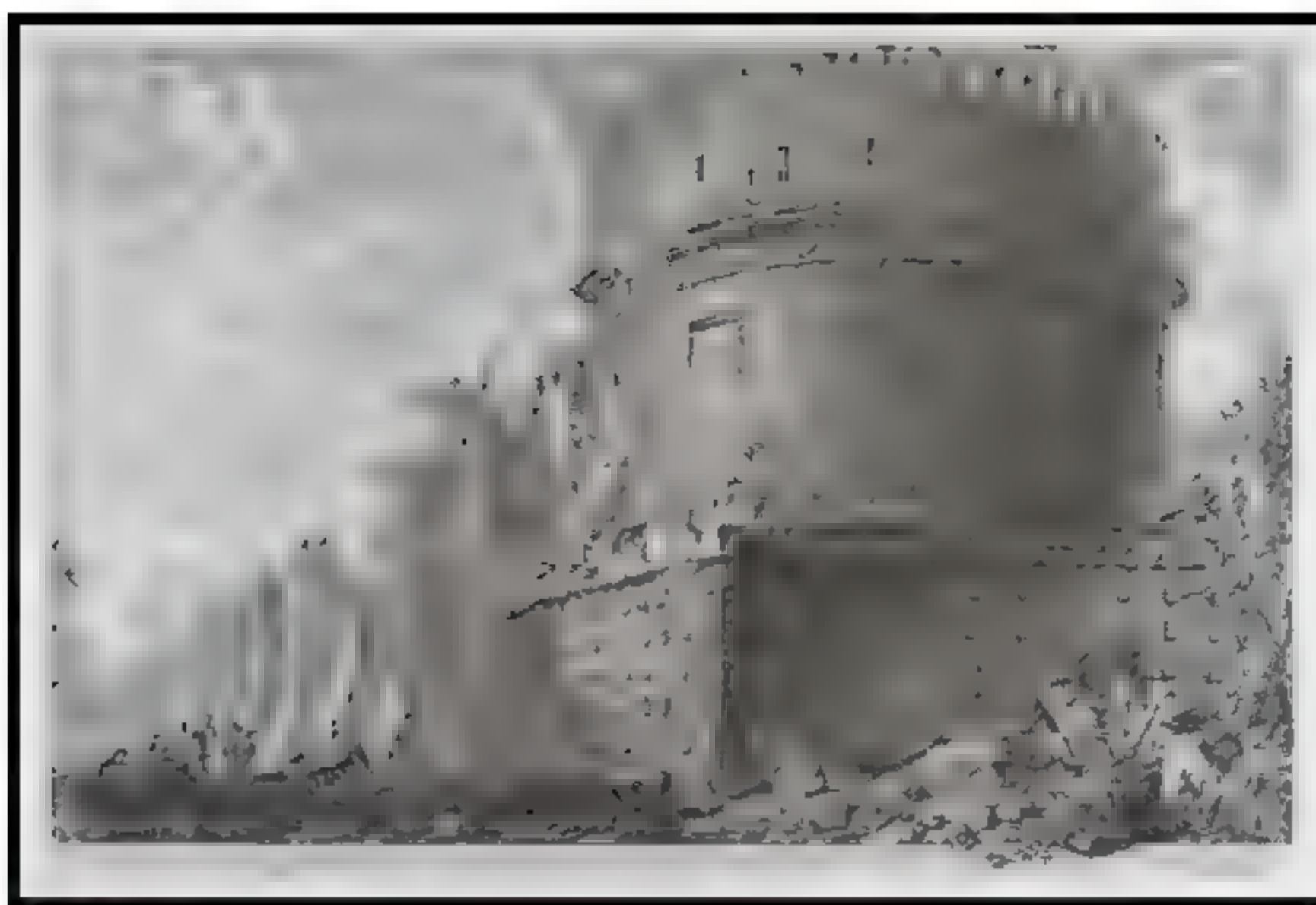
Frontispiece from the third volume of *Antichità Romane* featuring a highly imaginative perspective view of the ancient Circus Maximus, and adjoining burial monuments from the Appian Way. The Circus Maximus was ancient Rome's largest public arena, hosting the city's perennially popular games and chariot races. By Piranesi's time, the Circus had been denuded of the majority of its ornamentation. The obelisks that had been brought in from Egypt by the Julio-Claudians were reused as sundials or decorated Rome's papal piazzas. Many of the statues and funerary monuments had made their way into the gardens of the nobility, and even the stone from the Circus' banks of seating had long since been reused in other buildings. Hence, Piranesi was able to let his creativity loose in full force for this recreation of the Circus at its height. The result is a riot of different artistic and architectural influences, and bears much resemblance to the popular *capricci* of Piranesi's contemporary, the painter Giovanni Paolo Panini. In many ways, Piranesi's frontispiece is a celebration of the various elements of the Neoclassical movement espoused by the *Antichità Romane* as a whole. The plate's dedication, like its title, is embedded in the image as an inscription, and pays homage to 'that most noble man, James Caulfield,' the Irish peer Lord Charlemont. Charlemont's patronage proved difficult, and when promised funds failed to materialise, Piranesi removed most of the dedications from future editions.

Wilton-Ely 422, F287, C114.

Condition: Good clean impression. Pressed vertical centre fold, slight time-toning to margins, Plate and Book number hand-written in brown ink in top right corner.

[36928]

£1800



13. Veduta del Lato posteriore del Mausoleo di Cecilia Metella, comunemente detto; Capo di Bove, eretto sopra l'antica Via Appia poco lungi dalla Chiesa di S. Sebastiano fuori delle Mura...

Giovanni Battista Piranesi:

Etching

Piranesi Archit. dis. et inc. [Rome, Bouchard and Gravier, 1756]

Image 380 x 596 mm, Plate 398 x 602 mm, Sheet 540 x 770 mm

Full inscription reads: "V EDUTA del Lato posteriore del Mausoleo di Cecilia Metella. comunemente detto Capo di Bove, eretto sopra l'antica Via Appia poco lungi dalla Chiesa di S. Sebastiano fuori delle Mura. Egli non solo fu spogliato de' suoi ornamenti, ma eziandio fu demolito in buona parte e poscia ne' tempi miserabili delle discordie tralle principali Famiglie Romane convertito in Rocca con un Castello accanto 1 Muro co' merli fabbricato ne' tempi basse 2 Parte del Recinto esterno del contiguo Castello."

Plate LI from the third volume of the *Antichità Romane*, featuring a rear view of the Mausoleum of Caecilia Metella, commonly called the Capo di Bove, erected on the ancient Appian Way not far from the church of Saint Sebastian outside the Walls. The accompanying text describes the post-Roman history of the monument, how it was stripped of its ornament, became a fortress for a number of prominent Roman families during the middle ages, and was partly demolished. The remains of the fortress wall and battlements are numbered and explained.

The tomb of Caecilia Metella was constructed in the late 1st century BC on the Via Appia, one of the most prestigious positions for Roman tombs. Caecilia Metella was the daughter of Metellus Creticus, the consul of 69 BC, and daughter in law of the famous general and triumvir, Marcus Crassus. Her illustrious position is celebrated on a large dedicatory inscription, a detailed etching of which preceded this plate in the *Antichità Romane*.

Wilton-Ely 466, F333, C164

Condition: Excellent rich and clean impression with full margins. Pressed vertical centre fold. Hind watermark No. 3.

[36858]

£2,000



14. Veduta del Ponte Ferrato dagli' Antiquarj detto Cestio...

Giovanni Battista Piranesi

Etching

Piranesi Archit. dis. ed inc.[Rome, Bouchard and Gravier, 1756]

Image 362 x 588 mm, Plate 394 x 598 mm, Sheet 540 x 770 mm

Full inscription reads: "*L'eduta del ponte Ferrato dagli'antiquarj detto Cestio Dalla parte verso la corrente 1 Sperone moderno 2 Case ed Orticelli nel Trastevere 3 Rovine di fabbriche antiche 4 Catene che tengano ferme le barche, su le quali si macina il grano 5. Pelo d'acqua in tempo d'Agosto*"

Plate XXI from the fourth volume of *Antichita Romanae*, featuring a view of the Ponte Ferrato, known by antiquarians as the Bridge of Cestius. Aside from the Bridge, the plate also describes a number of other details, including the ruins of ancient buildings, some modern houses on the Trastevere bank, a chain-driven mill, and the water-level as it was at the time of Augustus.

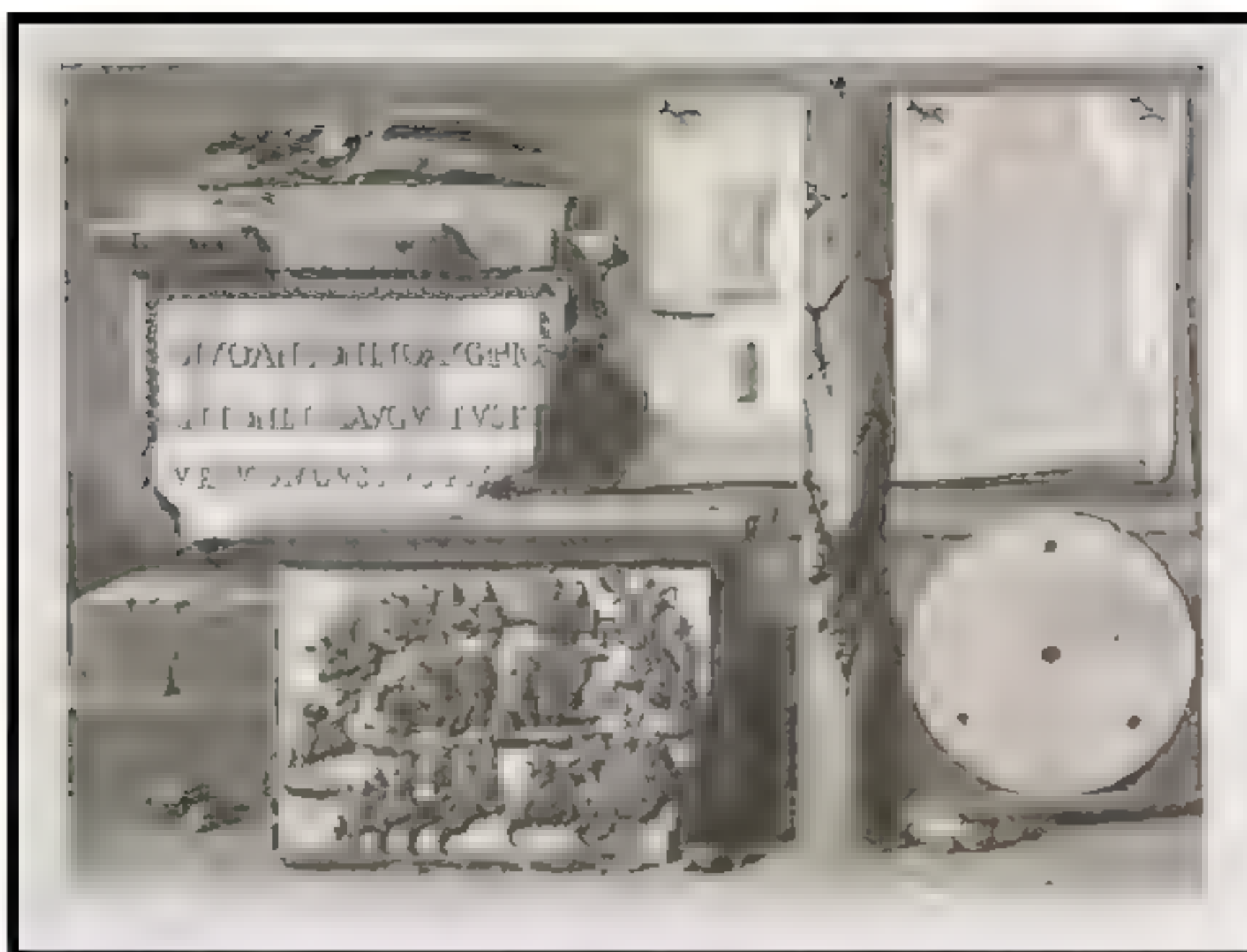
The Ponte Ferrato, better known as the Pons Cestius, was constructed during the late 1st century BC to link the Tiber Island to the Transiberine bank. Similar to the Pons Fabricius on the east of the island, the bridge featured a large dedicatory inscription, the details of which can be seen in Piranesi's view. The bridge was rebuilt and rededicated during the 4th century AD by the emperor Gratian, and by Piranesi's era had been subject to numerous remodellings and additions. Most of the bridge was dismantled in the 19th century to widen the river, though the current bridge makes use of much of the original structure.

Wilton-Ely 489, F356, C190

Condition: Excellent rich and clean impression with full margins. Pressed vertical centre fold. Hind watermark No. 3.

[36859]

£2,200



15. A. *Latus posticum lateri C insequentis Tabulae, inscriptionem ferens, qua M. Aurelius, et L. Verus Antonino Pio patri inter Divos relato monumentum dicant...*

Giovanni Battista Piranesi

Etching

[Rome 1762]

Image 355 x 494 mm, Plate 500 x 375 mm, Sheet 436 x 570 mm

Plate XXXII of *Il Campo Marzio dell'Antica Roma*, featuring details of the Column of Antoninus Pius including the dedicatory inscription of Marcus Aurelius and Lucius Verus, and relief carving of an equestrian *decurso* from the column base, as well as dimensions, cross-sections, and elevations for the column itself.

The column of Antoninus Pius was erected in AD 161 by his successors in honour of his deification. Unlike the relief-carved column of Trajan, the Column of Antoninus was made of blank red-granite. The column originally stood on the Campus Martius, though today only the ornate column-base survives in the collections of the Vatican Museums.

Wilton-Ely 593, F462, C446a

Condition Good clean impression. Pressed vertical centre fold, light dirt build-up to margins, not affecting plate or image. Four minute areas of thinning to verso of sheet.

[36852]

£400



16. *A Sua Eccellenza il Sig Principe D.Abondio Rezzonico Senatore di Roma Amatore delle belle Arti*

Giovanni Battista Piranesi

Etching

[Rome 1778]

Image 635 x 210 mm, Plate 680 x 420 mm, Sheet 785 x 550 mm

Plate 27 of *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio Batt. Piranesi*, depicting a marble candelabrum ornately decorated with dolphins, harpies, horned satyr-heads, eagles, and thunder-bolts. At the centre, a large garlanded bull's head is flanked by twin roaring lions, which support the acanthus stem of the candelabrum's bowl. Like most of the works featured in the *Vasi, candelabri, cippi*., this candelabrum purports to be constructed of fragments of antique marble. The plate is dedicated to His Excellency Abondio Rezzonico, 'Senator of Rome and Lover of the Fine Arts'. Abondio, like Piranesi's patron Pope Clement XIII, was a scion of the powerful Rezzonico family.

Wilton-Ely 912, F625, C533

Ex collection: Sir Howard Colvin

Condition: Foxing to margins and right side of plate not affecting image, pressed centre fold. Otherwise good clean impression with full margins.

[13479]

£1,000



17. *Al Suo Carrissimo Amico il Sig. Giacomo Byres Architetto Scozzese*

Giovanni Battista Piranesi

Etching

[Rome 1778]

Image 558 x 405 mm, Plate 680 x 425 mm, Sheet 778 x 545 mm

Plate 59 of *I vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio. Batt. Piranesi*, depicting the famous 'Piranesi Vase,' a marble urn featuring a frieze of satyrs at vintage, supported by three satyr-grotesques above a pedestal adorned with bulls-heads and garlands. The vase, now in the British Museum, was purchased from Piranesi's workshop by Sir John Boyd, Director of the East India Company, during his grand tour in 1776. Like many of the other works featured in the *Vasi, candelabri, cippi*., this vase was an amalgam of fragments of ancient marble and 18th century restorations. The fragments used in the reconstruction came from Hadrian's Villa at Tivoli and probably derived from the excavations undertaken by Piranesi's colleague, the dealer Gavin Hamilton. The plate is dedicated to Piranesi's '*Dear Friend*' and fellow architect, the Scottish Jacobite Mr James Byres. Aside from being an accomplished portrait painter, Byres also worked as a dealer in antiquities, and was involved in the sale of the Portland Vase to Sir William Hamilton.

Wilton-Ely 942, F655, C563

Ex collection: Sir Howard Colvin

Condition: Small marks to top left and bottom right of plate not affecting image, pressed centre fold. Otherwise good clean impression with full margins.

[13476]

£1,000



18. *Al Suo Carissimo Amico il Sig. Riccardo Hayward Scultore Inglese*

Giovanni Battista Piranesi

Etching

[Rome 1778]

Image 610 x 415 mm, Plate 680 x 425 mm, Sheet 815 x 542 mm

Plate 73 of *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio Batt Piranesi*, depicting a marble ossuary vase ornamented with a frieze of slaves and griffons, sitting atop a funerary altar decorated with memorial inscription, sphinxes, rams-heads, garlands, and a wolf suckling an infant. The plate is dedicated to Piranesi's 'Dear Friend, the English Sculptor Mr Richard Hayward,' who, aside from his work as a sculptor, was a grand tour chronicler and prolific collector of antiquities.

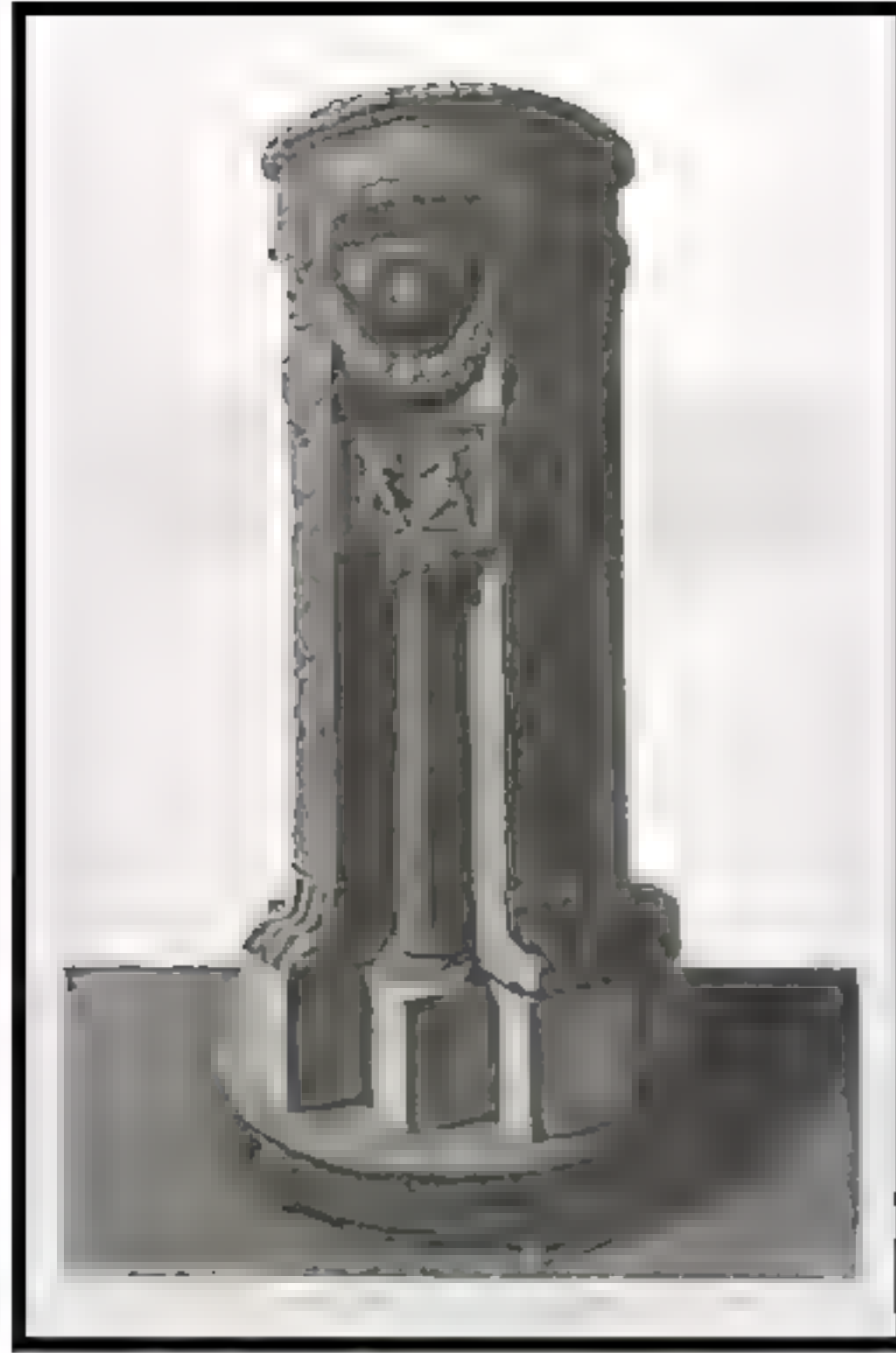
Wilton-Ely 960, F673, C579

Ex collection: Sir Howard Colvin

Condition: Foxing to margins and left of plate, not affecting image. Otherwise good impression with full margins.

[13473]

£1,000



19. *Al Nobile Uomo il Sig. Giambattista Collicola Montioni Foriere Maggiore de Sagri Palazzi Apostolici amatore delle belle arti*

Giovanni Battista Piranesi

Etching

[Rome 1778]

Image 630 x 415 mm, Plate 675 x 420 mm, Sheet 780 x 548 mm

Plate 95 of *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio Batt Piranesi*, depicting one of two identical altars dedicated to Apollo, found in the ruins of Pompey the Great's Villa at Albano, now part of the grounds of the Villa Doria Pamphili. The plate is dedicated to 'That Noble Man, Mr Giambattista Collicola Montioni' Chief Herald of the Vatican Apostolic Palace and patron of the arts. Pontifical backing was an important boost to the antiquarian interests of Piranesi and his contemporaries. The work from which this plate was drawn was intended in part to reinvigorate papal patronage following the death of Clement XIII in 1769.

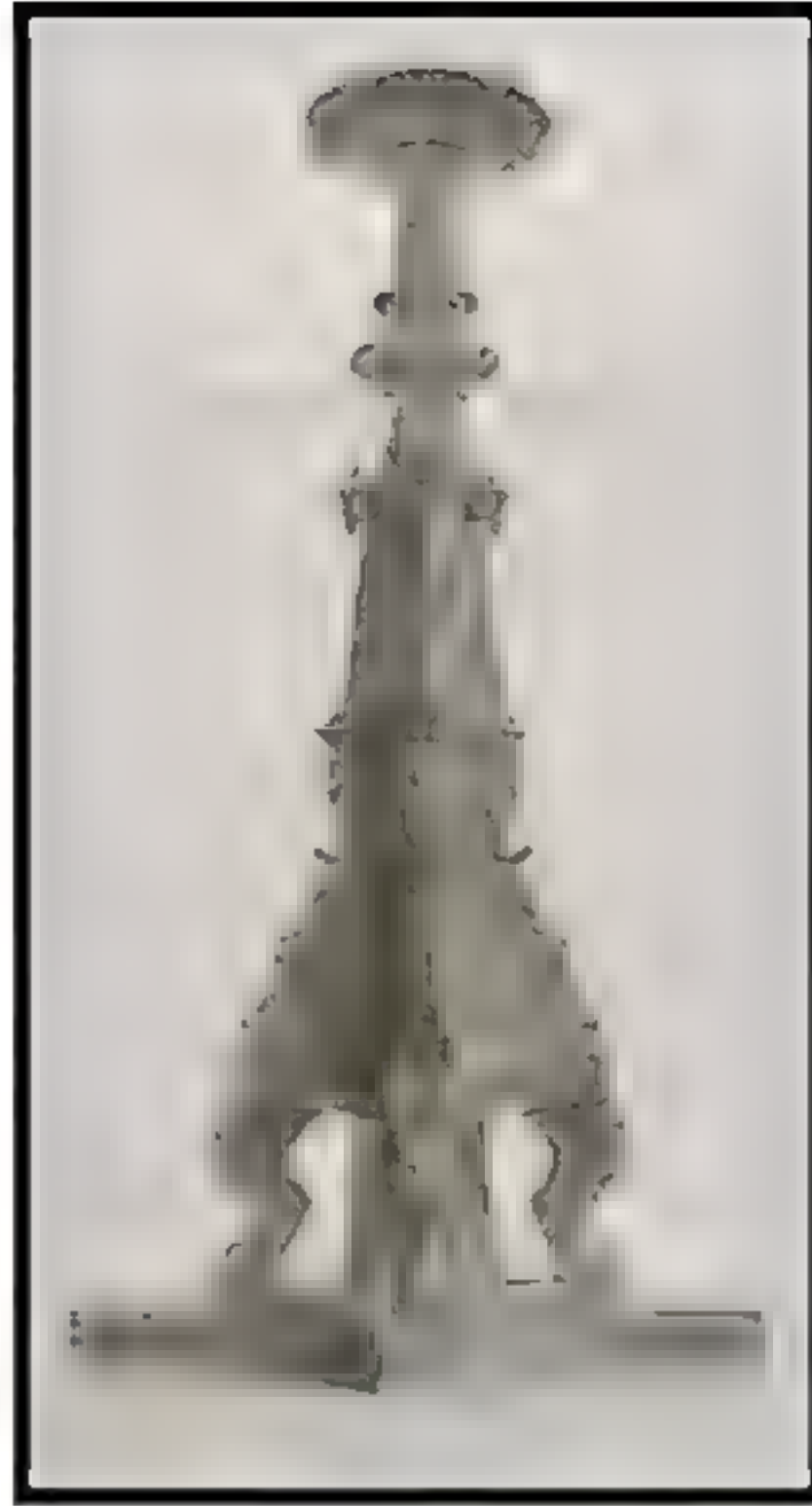
Wilton-Ely 990, F703, C601

Ex collection: Sir Howard Colvin.

Condition: Good clean impression with full margins. Pressed centre fold.

[13474]

£1,000



20. *Al Signor Carlo Morris, Cavaliere Inglese*

Giovanni Battista Piranesi

Etching

[Rome 1778]

Image 655 x 342 mm, Plate 750 x 355 mm, Sheet 780 x 550 mm

Plate 97 of *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav Gio Batt Piranesi*, depicting a perspective view of one of the Newdigate candelabra, with ram's and elephant's heads at the angles. The candelabrum, along with another featuring herons and a triton, were purchased from Piranesi's workshop by the British grand-tourist Sir Roger Newdigate during his second tour in 1774-5. The pair were presented to the University of Oxford and set up in the Radcliffe Camera, before being moved to the Ashmolean Museum in 1846. Although purported to be restorations from fragments of antique marble from Hadrian's Villa at Tivoli, it is likely that the candelabra were instead constructed by Piranesi in an antique style. The plate is dedicated to '*the English Knight, Sir Charles Morris.*'

Wilton-Ely 992, F705, C603

Ex collection: Sir Howard Colvin

Condition: Light foxing under left-hand inscription, horizontal creases through centre of sheet. Otherwise good clean impression with full margins.

[13475]

£1,000

Rossini

Luigi Rossini (1790-1857) was an Italian painter and etcher. Born in Ravenna, he studied art and architecture at the Academy of Bologna with Antonio Giuseppe Basoli and Giovanni Antonio Antolini. He graduated in 1813. Similarly to Giovanni Battista Piranesi, Rossini is best known for etchings of classical Roman architecture including the Pantheon, the Colosseum, the Appian Way, the Temple of Peace, and the Golden House of Nero. Rossini was also influenced by more rural settings, and produced etchings of the landscape surrounding Rome. His first series of views were published in 1814. He began his Roman antiquities series in 1819, completing 101 large folio plates which were published in Rome in 1825.

Rossini's Works

Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica was Rossini's largest series of engravings, and the most popular with his clients. The 101 plates of views of the remains of Ancient Rome were completed between 1819 and 1823. The influence of Piranesi and the other great etchers of the 18th century is immediately apparent when looking at Rossini's work. In some cases, Rossini's perspectives match almost exactly those executed by Piranesi in the previous century, with an equal attention to architectural detail. As a result, the viewer is provided with a fascinating record of the changes wrought on Rome's most famous monuments in the time between the two artists.



21. *Veduta della Colonna Antonina, o sia Piazza Colonna*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1823

Image 555 x 445 mm, Plate 570 x 455 mm, Sheet 745 x 533 mm

Inscription reads: '*A. Curia Innocenziana. B. Computisteria Camerale. C. Palazzo Chigi.*'

Plate 4 from *Le Antichità Romane, ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the so-called Antonine Column in the Piazza Colonna. To the right of the column are depicted the Curia Innocenziana, now the Palazzo Montecitorio, and the Palazzo Chigi. Both serve today as offices for the parliament of Italy, Montecitorio as the Chamber of Deputies, and the Chigi Palace as official residence of the Italian Prime Minister.

The Antonine Column, more commonly referred to as the Column of Marcus Aurelius to avoid confusion with the Column of Antoninus Pius, was erected at the end of the 2nd century AD to celebrate Roman victory over the Marcomanni, Quadi, and Sarmatians. The column was modelled after the Column of Trajan, featuring a continuous band of relief carving depicting various scenes of military conquest and expressions of imperial power. The column was restored at the end of the sixteenth century by Pope Sixtus V, who added his own dedicatory inscription to the column's pedestal. A bronze statue of St Paul was also added to the top of the column at this time, to match a similar statue of St Peter that had been erected on the Column of Trajan.

Condition: Excellent clean impression. Light staining to edges of sheet, not affecting plate or image.

[31344]

£875



22. *Veduta Generale del Monte Quirinale dal volgo Monte Cavallo*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1822

Image 415 x 697 mm, Plate 440 x 710 mm, Sheet 532 x 745 mm

Inscription reads: 'A Gran Colossi, opera di Fidia e Prassitele B Palazzo Pontificio C S Pietro in Vaticano D Monte Mario'

Plate 15 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting a general view of the Quirinal Hill, framed by the facade of the Palazzo Quirinale on the right and the colossal statues of the Horse Tamers on the left. In addition to these two monuments, the Vatican Basilica of St Peter and the Monte Mario, Rome's highest hill, appear in the background and are labelled and described. Rossini's plate provides an intermediate view of the development of the Quirinal Hill between the *Vedute* of Piranesi and the present day. Rossini's view is almost exactly the same as that of Piranesi's, but for the addition of the obelisk that was erected on the piazza in 1783-6.

The Quirinal Palace was constructed in 1583 as the summer palace of Pope Gregory XIII. Following the creation of the Kingdom of Italy, the Palace served as the residence of the royal family, and today is the principal residence of the Italian Presidents. It stands on the Quirinal Hill, a location which in Roman times was the site of the Temples of Flora and Quirinus, as well as the Baths of Constantine. The colossal statues of the Horse Tamers originally came from this bath complex, and were identified erroneously in Late Antiquity as the work of the famous Greek sculptor Praxiteles. The vernacular title for the Quirinal Hill that Rossini mentions in the subtitle to this view, the *Monte Cavallo* ('Horse Mountain'), alluded to these celebrated statues.

Condition: Excellent clean impression. Light staining to top right margins of sheet, not affecting plate or image

[31345]

£1,400



23. *Avanzi del Tempio di Marte vendicatore. dal volgo Arco de' Pantani*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1820

Image 531 x 432 mm, Plate 547 x 445 mm, Sheet 734 x 522 mm

Plate 20 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the Temple of Mars Ultor (the Avenger) and one of two triumphal arches built into the wall of the Forum of Augustus.

The Forum of Augustus was built as part of the redevelopment of the Roman Capital following Octavian's victory at the Battle of Actium. Over the previous centuries the Roman Forum had become cluttered with various public buildings and the expanding city required more civic space. The Temple of Avenging Mars also changed the path that triumphing generals took through the city, with the processions now ending at a temple to the Julian clan rather than the Republican temple to Jupiter Optimus Maximus. The triumphal arch to the right of the temple was built by Tiberius in AD 19. Its title in Rossini's engraving, Arco de' Pantani (Arch of the Fens) refers to the swampy alluvial soil that had covered much of the Imperial Fora.

Condition: Excellent clean impression. Light staining to edges of sheet, not affecting plate or image. "T.20" inscribed to bottom right of plate.

[36932]

£650



24. *Veduta dell'Arco di Gallieno nella Via Tiburtina*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1821

Image 373 x 450 mm, Plate 390 x 460 mm, Sheet 516 x 734 mm

Inscribed below image: '*A. Castello dell'Acqua Giulia. B. Chiesa di S. Vito*'

Plate 27 from *Le Antichità Romane, ossia Raccolta della più interessante Vedute di Roma Antica*, depicting the so-called Arch of Gallienus, with the castellum (storage reservoir) of the Julian aqueduct and the facade of St Vito's monastery labelled and described in the inscription space.

The Arch of Gallienus is the common name for the Esquiline Gate, one of the arches of the city's Servian Wall. Although the arch was constructed during the Augustan period, it was rededicated in AD 262 in honour of the emperor Gallienus. Gallienus was emperor during the tumultuous Crisis of the Third Century, and his reign was marked by numerous revolts and the loss of Roman authority in Gaul and Palmyra. Gallienus himself was assassinated in AD 268 by his own military officials. The Esquiline Gate is the most significant reminder of his reign surviving in the city of Rome. In Late Antiquity the arch was built into the Church of St Vito. Rossini's view differs from the earlier view by Piranesi in keeping the arch's contemporary setting. Piranesi had removed the Church and other adjoining buildings from his own view, to allow the depiction of other Roman monuments in the background, including the Porta Maggiore and the arches of the Claudian aqueduct.

Condition: Excellent clean impression. Light staining to edges of sheet, not affecting plate or image
"T.27" inscribed to bottom right of plate.

[36931]

£450



25. *Veduta di Ponte Cestio dal vulgo Ponte ferrato*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1822

Image 352 x 540 mm, Plate 365 x 550 mm, Sheet 532 x 745 mm

Inscription reads: *A Ponte rotto B Chiesa della Bocca della Verità C Fabbriche di Trastevere D Molini*

Plate 43 from *Le Antichità Romane, ossia Raccolta della più interessanti Vedute di Roma Antica* depicting the Bridge of Cestius, known commonly at the time as the Ponte Ferrato. Rossini's view of the bridge is almost identical to that of Piranesi from the *Antichità Romane*, even labelling and describing the factories of Trastevere and a chain-driven mill as Piranesi had done. The only minor difference is the view through the central vault of the bridge, where Rossini has labelled and described the Ponte Rotto ('Broken Bridge') and the Church of the Bocca della Verità.

The Pons Cestius was constructed during the late 1st century BC to link the Tiber Island to the Transiberine bank. Similar to the Pons Fabricius on the east of the island, the bridge featured a large dedicatory inscription, the details of which can be seen in this view. The bridge was rebuilt and rededicated during the 4th century AD by the emperor Gratian, and by Rossini's era had been subject to numerous remodellings and additions. Most of the bridge was dismantled in the later 19th century to widen the river, though the current bridge makes use of much of the original structure.

Condition: Excellent clean impression. Light staining to right margin of sheet, not affecting plate or image.

[31410]

£750



26. *Veduta del Prospetto dell'Arco di Giano*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1820

Image 510 x 444 mm, Plate 524 x 450 mm, Sheet 745 x 532 mm

Inscription reads: *'A Ingresso alla Cloaca Massima'*

Plate 54 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting a perspective view of the Arch of Janus. To the left, the entrance to the Cloaca Maxima, Rome's great sewer, is labelled and described. The monument is depicted still covered in foliage, with plants and small trees growing on the top half of the monument. Rossini's are some of the last views of many of Rome's monuments before the removal of foliage and later architectural details that began systematically during the 19th century. In 1830, the top tier of the monument was demolished as it was erroneously believed to be a later addition, making Rossini's view the last to preserve the appearance of the arch's upper section.

The Arch of Janus was actually a quadrifons (four faced) triumphal arch, probably built during the 4th century AD in honour of Constantine the Great, or his son Constantius II. The arch was built with recycled material from earlier monuments and spanned a crossroads near the Velabrum. The attribution to Janus, the Roman god of beginnings, endings, and transition, was due to the fact that the Arch faced in four different directions at once. Like many other monuments of Roman antiquity, the Arch was fortified in the Medieval period by the powerful Frangipane family.

Condition: Excellent clean impression. Light staining to top margin of sheet, not affecting image.

[31346]

£675



27. Veduta di fianco dell'Arco di Giano

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1820

Image 440 x 355 mm, Plate 455 x 365 mm, Sheet 745 x 533 mm

Inscription reads: *1 Basilica di S. Giorgio in Velabro 2 Monte Palatino 3 Arco degli Argentieri*

Plate 55 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting one side of the four-faced Arch of Janus. Numbered and described in the background are the Basilica of Saint George in the Velabrum, part of the Farnese palace on the Palatine Hill, and the Arcus Argentarius (Arch of the Money-changers). Aside from providing a view of the Arch of Janus before the removal of the upper level of the monument in the 1830s, Rossini's view is also one of very few images that provide details of the Arch of the Money-Changers. The monument, erected by private citizens in honour of the emperor Septimius Severus and his sons, was badly damaged by a car-bomb in 1993.

The Arch of Janus was actually a quadrifons (four faced) triumphal arch, probably built during the 4th century AD in honour of Constantine the Great, or his son Constantius II. The arch was built with recycled material from earlier monuments and spanned a crossroads at the Velabrum. The attribution to Janus, the Roman god of beginnings, endings, and transition, was due to the fact that the Arch faced in four different directions at once. Like many other monuments of Roman antiquity, the Arch was fortified in the Medieval period by the powerful Frangipane family.

Condition: Excellent clean impression. Light staining to top margin of sheet, not affecting image.

[31347]

£550



28. *Veduta del Clivo Capitolino, ove passavano i Carri dei Trionfatori*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1822

Image 532 x 385 mm, Plate 543 x 395 mm, Sheet 740 x 528 mm

Inscription reads: '*A Sostruzioni del Tabulario B Sostruzioni del Tempio di Giove Capitolino C Arco di Settimio. D Tempio di Adriano. E. di Faustina. F. della Pace. G. Colosseo*'

Plate 60 from *Le Antichità Romane, ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the 'Clivus Capitolinus,' the road leading from the Roman Forum up to the Capitoline Hill. Lettered and described are the substructures of the Tabularium and Temple of Capitoline Jove, the Arch of Septimius Severus, the Temples of Hadrian, Faustina, and Peace, and the Colosseum.

The Clivus Capitolinus, or 'Capitoline Rise,' is a continuation of the ancient Sacred Way. Winding its way from the Arch of Tiberius, the road passed behind the Temple of Saturn and the Arch of Septimius Severus, terminating at the Temple of Jupiter Optimus Maximus. As Rossini explains in his title, the Clivus Capitolinus was the route along which the chariots of triumphing generals processed during the Republican period. Much of the upper half of the road was remodelled as part of Michaelangelo's plan for the Campidoglio Piazza.

Condition: Excellent clean impression. Light creases, and staining to edges of sheet not affecting plate or image

[31724]

£650



29. Parte del Foro Romano, e del Monte Capitolino preso dalla parte ov'erano situati li rostri.

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1822

Image 355 x 440 mm, Plate 369 x 450 mm, Sheet 522 x 735 mm

Plate 61 from *Le Antichità Romane, ossia Raccolta della più interessante Vedute di Roma Antica*, depicting part of the Roman Forum, looking towards the Capitoline Hill from close to where the Rostra once stood. The Arch of Septimius Severus, the Column of Phocas, and the remains of the Temples of Saturn, and Vespasian and Titus, stand before the medieval Palazzo Senatorio. A number of figural groups, including peasant women, well-dressed nobles, and two robed monks wander under the trees in the foreground. The Column and Arch in particular illustrate the difference in ground level in the Forum between the end of the antique period and the early 19th century.

The Roman Forum was the principle social, administrative, and economic heart of the ancient capitol. The Forum valley was originally a flood plain between the Capitoline and Palatine hills, which was drained in Rome's early history. Unlike many of the planned Fora built in the imperial period, the Roman Forum grew organically and as a result, its buildings are an architectural and artistic amalgam of many different eras. The forum was the site of most of Rome's principle public ceremonies, including elections, triumphs, speeches, criminal trials, and even, on rare occasions, executions and public funerals. The Rostra was the open speaker's platform that once faced the Senate house, named after the ship's beaks (*rostra*) that were affixed to it after a Roman naval victory in the Battle of Antium in 338 BC.

Condition: Excellent clean impression. Light creases and staining to edges of sheet, not affecting plate or image. 'T.61' inscribed to bottom right of plate.

[36929]

£450



30. *Avanzi del Tempio di Giove Statore nel Foro Romano*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1821

Image 450 x 380 mm, Plate 460 x 390 mm, Sheet 745 x 534 mm

Plate 65 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the Temple of the Dioscuri, here erroneously labelled as the Temple of Jupiter Stator, with the Palazzo Senatorio and the monuments of the Roman Forum in the background. In the foreground is an unusual scene of two cavalrymen hunting a pair of bulls with javelins.

The Temple of the Dioscuri was dedicated to the divine twins Castor and Pollux following a Roman victory at the Battle of Lake Regillus in the early fifth century BC. The temple was used by the Roman Senate, and went through a number of iterations, being rebuilt and remodelled a number of times. The final iteration was built by Tiberius and dedicated in AD 6, following the destruction of the previous building in the fire of 14 BC. The three surviving columns were conserved in the 1760s, and meticulously studied and measured by Piranesi at this time. The monument was one of the most picturesque ruins in the Forum, with the British architect George Dance the Younger declaring it the finest example of the Corinthian order 'perhaps in the whole world.'

Condition: Excellent clean impression. Horizontal crease, light staining to margins of sheet not affecting plate or image.

[31723]

£650



31. *Colonna dell' Imperatore Foca nel Foro Romano*

Luigi Rossini

Etching with engraving

Rossini dis. e inc. Roma 1819

Image 437 x 350 mm, Plate 455 x 359 mm, Sheet 735 x 520 mm

Inscribed below image *Questa Colonna fu fatta escavar a proprie spese da S E la Duchessa di Devonshire gran Amatrice e Protettrice dell'Arti belle A Gran Sostruzioni di Piedistalli di altre Colonne Trionfali*

Plate 66 from *Le Antichità Romane, ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the Column of Phocas with the roof of the Curia and the dome of the Church of Santi Luca e Martina in the background. A large pedestal to the right is marked with an 'A' and described in the inscription space as the remains of a triumphal column.

The Column of Phocas was erected in AD 608 in honour of the Byzantine emperor of the same name, and was originally topped with a gold statue. The column is important as having been the last monument erected in the Roman Forum, though it is likely that both the column and its base were recycled from earlier monuments. The statue was probably torn down following Phocas' murder in AD 610. Rossini's etching is one of the first to depict the entire monument, as until the beginning of the 19th century, alluvial silt had buried the podium and its inscription completely. As Rossini explains in this plate, the excavation of the Column of Phocas was undertaken at personal expense by the Duchess of Devonshire, the 'great lover and protectress of the Fine Arts.'

Condition: Excellent clean impression. 'T 66' inscribed in bottom right.

[20747]

£450



32. *Veduta degl'avanzi d'uno de' principali ingressi del Colosseo*

Luigi Rossini

Etching

Rossini dis. e inc. Roma 1819

Image 432 x 337 mm, Plate 451 x 358 mm, Sheet 589 x 484 mm

Plate 77 from *Le Antichità Romane ossia Raccolta della più interessanti Vedute di Roma Antica*, depicting the interior of the Colosseum, taken from one of the principal entrances of the monument. In the foreground are two heavily-robed figures, probably members of the religious order that occupied a section of the monument's arcaded vaults until the mid-nineteenth century. In the distance a group of figures, possibly more members of the same order, congregate to the left of a large crucifix in the centre of the arena.

The colosseum was one of the most popular sights in the city of Rome for grand tourists, and demand for views of the monument was high. The overgrown ruins were dramatically picturesque, and the colosseum's history appealed as much to Christian pilgrims as it did to antiquarians. Constructed under the Flavian emperors Vespasian and Titus in the 1st century AD, the colosseum was the city's largest gladiatorial amphitheatre. The monument fell into ruin following the decline of the games after the ban on pagan festivals imposed by Theodosius at the end of the 4th century AD. It was gradually stripped of its facing marble, which was reused on many of the Renaissance-era structures in the city of Rome.

Condition: Slight foxing to sheet and image. Large crease to top left corner of margin, not affecting image. Otherwise strong clean impression. "T.77" inscribed in bottom right corner.

[36005]

£450

Cunego

Domenico Cunego (1727 - 1803) was an Italian engraver and painter. Although he began his career studying under the painter Francesco Ferrar, producing several works all of which are now lost or untraceable, at the age of 18, Cunego shifted to the field of engraving. It is possible that he was a self-taught engraver. Primarily a reproductive engraver, Cunego engraved works after artists such as Michelangelo, Guido Reni, and Antonio Balestra. Cunego also reproduced works after British artists in Italy, particularly those catering to Grand Tourists. A contemporary of Piranesi, Cunego was involved in many of the same circles, working closely with the art and antiquities dealer, Gavin Hamilton, and producing some of the plates for Robert Adam's celebrated *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia* (1764).

Cunego's Works

The 14 plates of Cunego's *Views of Antique Buildings and Famous Ruins in Italy* were based upon the series of paintings by the French antiquary and artist, Charles Louis Clérisseau. Although far less prolific than his contemporary, Piranesi, Cunego's *Views* show a similar talent for architectural and archaeological detail. The scope of this series is also far broader than those of Piranesi, being some of the very first depictions of Roman ruins outside the city of Rome, particularly some lesser-known and lesser-studied monuments that would not draw proper scholarly attention until the following century. Cunego's work as a figural engraver is also apparent in these plates, with many of the foregrounds of his ruins populated by daily-life scenes.

Charles Louis Clérisseau (1721 – 1820) was a French architectural draughtsman, antiquary and artist. As a student of the painter Giovanni Paolo Pannini, Clérisseau became a key figure in the development of neoclassical architecture during the second half of the 18th century. While in Italy, he met the British architect and artist Robert Adam, and was a major inspiration for Adam's undertaking to record the remains of Diocletian's Palace at Split in modern-day Croatia. It is likely that many of the initial drawings for this publication were undertaken by Clérisseau himself, to be engraved later by Cunego. Like many British artists based in Rome, Clérisseau supplemented his artistic living by acting as a tour-guide and dealer for his fellow Frenchmen. As a result, he was part of the well-connected circle of artists and dealers operating in Rome during the latter half of the eighteenth century, including Piranesi, Gavin Hamilton, and Thomas Jenkyns.



33. Temple of Jupiter Stator

Domenico Cunego after Charles Louis Clérissieu

Etching with engraving

[Rome, 1760-1767]

Image 404 x 573 mm, Plate 460 x 596 mm, Sheet 526 x 715 mm

Inscription reads: 'Three of the three columns that remain of this temple having on the left the church of St Maria Liberatrice with a part of the Pallatin Hill now called the Farnese Gardens.'

French translation of title and inscription below image to right.

Plate 1 from Cunego's *Views of Antique Buildings and Famous Ruins in Italy*, depicting a view of the Roman forum, with figures in the left foreground unloading a cart, and a running fountain to the right. As described in the inscription, the three columns supporting a ruined entablature were previously thought to be the remains of the temple of Jupiter Stator, though are in fact part of the Temple of the Dioscuri. In the background, the church of St Mary Liberator is depicted at centre, with the terrace of the Farnese Gardens on the Palatine to the left.

The Temple of the Dioscuri was dedicated to the divine twins Castor and Pollux following a Roman victory at the Battle of Lake Regillus in the early fifth century BC. The temple was used by the Roman Senate, and went through a number of iterations, being rebuilt and remodelled a number of times. The final iteration was built by Tiberius and dedicated in AD 6, following the destruction of the previous building in the fire of 14 BC. The three surviving columns were conserved in the 1760s, and meticulously studied and measured by Piranesi at this time. The monument was one of the most picturesque ruins in the Forum, with the British architect George Dance the Younger declaring it the finest example of the Corinthian order 'perhaps in the whole world.'

Condition: Good clean impression. Old repair to split centrefold to top half of image and bottom of plate.

[36808]

£850



34. Temple of Serapis

Domenico Cunego after Charles Louis Clérissieu

Etching with engraving

[Rome, 1760-1767]

Image 404 x 573 mm, Plate 460 x 596 mm, Sheet 526 x 715 mm

Inscription reads: '*At Puzzoli in the Kingdom of Naples.*'

French translation of title and inscription below image to right.

Plate 8 from Cunego's *Views of Antique Buildings and Famous Ruins in Italy*, depicting a view of the remains of the so-called 'Temple of Serapis' at Pozzuoli, ancient Puteoli. The three remaining columns of the structure are depicted at centre, with various sculptural and architectural fragments scattered about the landscape. In the foreground, groups of well-dressed visitors, probably grand-tourists, survey the site while a group of washerwomen drape clothing over the stones.

The Macellum, or 'food-market,' of Pozzuoli was constructed at some point during the late first or early second century AD, and restored by the Severan emperors a century later. The structure was lavish in design, and featured an arcaded courtyard decorated with columns of green *cipollino* marble. The incorporation of a statue of Serapis, a patron deity of the Severan dynasty, was the reason for the building's misattribution as a Temple of Serapis during the 18th century. The excavation of the ruins was carried out barely a decade before Cunego's etching, and was of great interest in antiquarian circles. William Hamilton, British envoy to the Kingdom of Naples, and Sir John Soane, architect and antiquarian, were among its many visitors. The region's unusual seismic and oceanic activity also made Pozzuoli a favourite in scientific circles.

Condition: Good clean impression. Old repair to split centre fold at top and bottom of sheet, not affecting image. Light staining to margins from previous mount.

[36811]

£850



35. Arch of Trajan

Domenico Cunego after Charles Louis Clérissieu

Etching with engraving

[Rome, 1760-1767]

Image 404 x 573 mm, Plate 460 x 596 mm, Sheet 526 x 715 mm

Inscription reads: *This monument is situated at Beneventum in the Kingdom of Naples.*

French translation of title and inscription below image to right.

Plate 11 from Cunego's *Views of Antique Buildings and Famous Ruins in Italy*, depicting a view of the Arch of Trajan at Benevento. The monument is shown still built into the Lombard-era city walls, with a number of adjoining buildings and a lattice-work doorway in the arch, all of which have since been removed. In the foreground, a group of peasants sit around a campfire, and greet a traveller on a pony. On the terrace above, three women hang clothing on a line.

The Arch of Trajan was erected over the Appian way, at the boundary of the Italian city of Benevento. Built between AD 114 - 117, the iconography of the arch is a celebration of Roman authority at home and abroad. On the side seen upon entering the city were reliefs celebrating Roman civic life. On the other, leaving the city, were images of the provinces and foreign victories. Trajan's victories against the Dacians, on the Danube, and in Mesopotamia were also prominently depicted. After the Roman period, the monument was built into the medieval fortifications of Benevento, before becoming a source of inspiration for the Renaissance architect Serlio, and attracting the interest of artists and engravers, including Piranesi.

Condition: Good clean impression. Old repair to split centre fold at top and bottom of sheet, into image. Light staining to margins from previous mount.

[36809]

£850



36. Temple of Pola in Istria

Domenico Cunego after Charles Louis Clérissseau

Etching with engraving

[Rome, 1760-1767]

Image 404 x 573 mm, Plate 460 x 596 mm, Sheet 526 x 715 mm

Inscription reads: *'Vulgarly called the temple of Diana dedicated by the Republic of Pola to Rome and Augustus as the inscription of the frontispiece denoteth.'*

French translation of title and inscription below image to right.

Plate 13 from Cunego's *Views of Antique Buildings and Famous Ruins in Italy*, depicting a view of the Temple of Augustus at Pula in modern day Croatia. The small adjoining building between the temple and the arch of the Communal Palace at left has since been removed. In the foreground are a number of figural groups, including a group of soldiers in Ottoman costume lounging in the arcade of the Communal Palace, a group of women collecting vegetables, and a lady and child with a dog sitting on the temple stairs.

The Temple of Augustus at Pula is the only remaining section of a temple precinct that originally housed three similar temples. The Temple of Diana described in the title of this plate originally stood to the far right of the precinct and was of similar dimensions to the surviving building. Between the two was a much larger temple, probably dedicated to Roma. Built at some point in the first decade of the first century AD, the temple was decorated with an elaborate frieze, much of which still survives, and a bronze-lettered dedication to Augustus as 'Father of the Fatherland.' Following the Roman period, the building was converted into a Byzantine Church.

Condition: Good clean impression. Old repair to split centre fold at top and bottom of sheet, into image. Light staining to margins from previous mount.

[36810]

£850

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